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ABSTRACT

Part one of this document contends that most film teachers are overly concerned with the technological aspects of filmmaking and not concerned enough with film as art form. It urges that students be encouraged to use film to express their personal artistic visions, just as they use other art forms in the university curriculum. Part two describes a course in filmmaking as artistic expression which was taught at Harvard's Carpenter Center. The introductory lecture for this course and each of the ten student projects which follow it are briefly outlined. Part three, "Relating Courses in Filmmaking and Film Studies," describes a unified undergraduate and graduate filmmaking/film study program, suggesting the educational theory which should underlie such a program. An appendix contains a general outline of film study courses conceived in close relation to filmmaking courses, offered on the undergraduate and graduate level. (SW)

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THREE ASPECTS OF TEACHING CINEMA

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Vladimir Petric:

THREE ASPECTS OF TEACHING CINEMA

I.
FILM ART AND FILM CRAFT

Most film teachers are overly preoccupied with the training of students in the practical aspects of film production, such as camera operation, lighting techniques, laboratory procedures, editing skills and preparation of materials FOR the production of an answer print. This techniological aspect of filmmaking is no doubt inevitable and is equivalent to the training in handwriting, spelling, and RULES OF grammar received in elementary schools. But, it has nothing to do with film as art form, nor does it attack the central problem for the film teacher; namely, how to stimulate students to use the medium cinematically and as an aesthetic means capable of expressing their most personal artistic VISION.

Obviously, students must possess a rudimentary proficiency in the technical aspects of filmmaking, such as how to form an image, how to gather and edit sound, prior to examining film form at a university level. Without such a background they cannot even begin to examine the artistic possibilities of this medium. Although deeply interrelated and interdependent, these two aspects of filmmaking have to be studied at different stages. Imagine a creative writing course at the university level consisting merely of exercises in grammatical sentence structure and in punctuation and spelling in which the professor would be required to spend his time teaching these skills rather than exploring the expressive function of language or the quality

of literary styles. Unfortunately, in many university programs, such is the lot of the film professor.

To solve this problem it is important to separate the instruction of elementary film craft from that of creative filmmaking even if both aspects are taught by the same person (this does not mean that the creative impulses will be "repressed" at the elementary film training level, nor that the technical aspects of film craft will be excluded from the exploration of the aesthetic possibilities of cinema). Only with this concept in mind can a university course fulfill its goal of helping students to discover whether OR NOT the cinematic medium is the right one for them to express their own visions, ideas, emotions and attitudes toward the world in which they live. Only then can the physical properties of the medium be tied directly and creatively to the expressive qualities of film, and to the realities of the form making process. Form making means everything from speed of the camera used and its corresponding image quality to the shooting schedule necessitated by a given budget. Once equipped with the technical knowledge of the medium and conscious of its expressive capacities, students can be asked to <u>say something</u> with the medium (again, no one will bar them from saying something in the very beginning of their film craft training).

Ideally, the undergraduate and graduate filmmaking courses in universities have to be based on the fact that students have already received a technical training in film craft at the secondary level equivalent to that received in their native language. Otherwise, the value of the course will be lowered to the level of a [redacted] craft workshop which cannot be qualified as THE academic exploration of an art form. Therefore, substantial [redacted] STEPS SHOULD be taken to

the stages of shooting and other phases of completion and structural development of the director's creative process. Also during this period the books and essays from the required reading list ~~will~~ SHOULD be discussed and studied.

This article proposes that the study of cinema be considered equal to the study of other art forms in university curricula, such as literature, painting, music, theatre. If cinema is to earn equal status, it will require that courses in filmmaking and film appreciation be structured in the same scholarly way as accepted academic disciplines. Only in this way will it have a chance of losing its shallow identity as simply a pleasant diversion AND of lifting the experience of the workshop and discussion groups above dilettantish, leisure levels. The study of cinema must be respected as the serious, accredited research of the creative process and THE critical understanding of the film medium, on a par with other undergraduate courses within universities.

The following two parts of this paper attempt structuring 1) a course aimed at studying the creative process of filmmaking and its aesthetic possibilities, and 2) various courses in film appreciation (history/theory/criticism) with particular emphasis on the relationship between these theoretical courses and courses in filmmaking.

II.

FILMMAKING AS ARTISTIC EXPRESSION

Teaching filmmaking is certainly one of the most difficult and complicated enterprises in art appreciation: the technical and economic aspects of film production are so complex that the artistic side of FILMMAKING - which obviously should be essential and predominant - must be pushed aside.

All teachers of filmmaking are aware of this problem, but can hardly resolve it in practice. Therefore they try to strike a balance between the technical and the artistic aspects of filmmaking,- achieving at best a compromise, the most dangerous solution in any artistic activity.

As a result of these difficulties, the methodology of teaching filmmaking has never been examined from a scholarly point of view. Consequently, each professor sets up his own method of lecturing and conveying knowledge to students.

Bearing these problems in mind, I have tried to plan my course at Harvard's Carpenter Center (Department OF Visual and Environmental studies) as an experiment in the teaching of filmmaking analytically AND SCHOLARLY - i.e., to introduce the students to the medium as a means of artistic expression; to help STUDENTS discover its technique; and to allow them to use film as any other artistic medium - according to their personal creative capacities and temperaments.

(to interrelate the practical aspects of filmmaking to film theory;)

Consequently, the course is structured to 1) explain the elements

and structure of film on the theoretical level; 2) to illustrate these principles by screening typical examples of films made by various filmmakers; and 3) to lead each student to his own project - a short film to be completed by the end of the course.

As the title for the course - "Filmmaking As Artistic Expression" - indicates, professional training and the technical aspects of filmmaking are secondary; it is designed for students who have already received basic training in the use of the camera and the other technical apparatus of shooting. The lectures concentrate on how to use cinematic techniques and devices to best express the artist's visions, ideas, and emotions, his attitudes toward reality, his response to dreams and mental images. A strong distinction is made between the use of film as a means of artistic expression and as a means of communication.

The emphasis of the course is on the aesthetic possibilities of cinema: the formal structure of film, dynamic (non- static) composition of the shot, dramatic continuity, the function of light, motion (both of and within the shot), time and space, the relationship of sound to image, etd. The ultimate aim of the course is that, through a series of lectures, discussions, demonstrations and exercises, students will acquire both technical skills and a conceptual awareness of the aesthetic possibilities of the motion picture medium.

The "practical" aspect of the course is arranged so that the students will grasp the art of filmmaking through a series of projects or exercises, each of which represents one of the critical aspects of filmmaking. Progress in understanding the essence of the cinematic medium is achieved through the resolution of these problems.

All of the projects are conceived as preparation for the final

goal of the workshop: a short film which each student will make according to his own aesthetic vision. No genre, therefore, is preferred. The exercises are structured to teach students the general principles of THE cinematic language without predetermining which style they will explore in their final films. Similarly, the films which are viewed by the class represent all genres from straight documentary and narrative films to extremely stylized enacted or abstract cinema, and all [redacted] THE periods from the silent era to the present day are included.

The course is structured in the following way:

INTRODUCTORY LECTURE: FILM AND TV -- TECHNIQUE, COMMUNICATION, ART

The teacher outlines the structure of the course, emphasizing that students will study the elements of cinema through various film projects. Students should not expect to focus SO MUCH on film craftsmanship, [redacted] as on the aesthetic possibilities of the medium, and expecially the difference between film and television expression. Films to be shown: "The Director," "The Cinematographer," "The Editor," and "Basic Film Terms," by Sheldon Renan.

PROJECT I: VISUAL COMPOSITON OF THE IMAGE ON THE SCREEN

An indoor or outdoor tape no longer than ten minutes, including at least five shots using no camera movement with possible movement within the shot and at least five shots that involve camera movement as well. One pair of shots should attempt to solve the problem of matching two successive pictorial compositions, i.e., to make an adequate transition from one visual unit to another. Films to be shown: Eisenstein's footage for QUE VIVA MEXICO and THE MAGNIFICENT AMBERSONS (Welles). Also, some of the available TV shows which are noteworthy

for their elaborate composition of separate shots. (For example, EDITING: VALUES AND INTERPRETATIONS, a sequence from "Gunsmoke" as assembled by three different editors.)

PROJECT II: MOVEMENT AND PROGRESSION WITHIN A SHOT

Students are asked to make a 2- or 3- minute "continuity" of various shots of any objects, personalities, or other phenomena from nature or from THE imagination that will, in its final form, reveal a sense of movement or progression in time and/or space on the screen. The number of shots is immaterial, but they must be joined in the camera and not in the editing room. Films to be shown: Excerpts from 8 1/2 (Fellini), METROPOLIS (Lang), CITIZEN KANE (Welles), RITUAL IN TRANSFIGURED TIME (Deren), QUICK BILLY (Baillie), MADAME DE...(Ophuls).

PROJECT III: MOVEMENT OF THE CAMERA VERSUS MOVEMENT WITHIN THE FRAME

This exercise has two aspects: 1) movement of the camera (traveling, pan, tilt, zoom, etc.) through the environment, passing on its way various static objects; and 2) movement of the camera by following an object's motion. These two movements can be combined or juxtaposed in various ways, depending upon the desires and intentions of the director. The major problem, of course, is in the interplay and interaction between THE movement through a static environment and the camera movement with an object in motion. The one- to two-minute project must be done in the camera without post editing. Films to be shown: WONDER RING (Brakhage), CASTRO STREET (Baillie), DAVID HOLTZMAN'S DIARY (McBride) WINTER WIND (Jancsó), THE LADY FROM SHANGHAI (Welles).

PROJECT IV: THE INDIVIDUAL IN ITS ENVIRONMENT

Before beginning to shoot this project, the student must decide what his subject will be and how he intends to describe the individual's relationship to the ambiance. As the title indicates, the focus of this exercise will be on a human being. By relating the person to his surrounding (within the shot and/or by juxtaposing various shots of the person with various shots of the environment), the student can reveal or even comment upon the relationship between these two entities. This project gives, for the first time, the opportunity to edit shots after shooting. The student must, therefore, think of the final montage composition of the exercise in advance. Films to be shown: LOUISIANA STORY (Flaherty), ON THE BOWERY (Rogosin), SKYSCRAPER (Van Dyke-Clark), LAS HURDES (Buñuel), LES MAÎTRES FOUS (Rouch), MOTHER'S DAY (Leacock). Note: The nature of this project is also close to the television medium, therefore students may have the option of using a sync-sound movie camera. In both cases it is assumed they are knowledgeable in the techniques of the sound system prior to the shooting.

PROJECT V: MONTAGE-SYNTAX OF FILM

This project is intended to be completed entirely in the editing room. Students are provided with 360' (10 minutes) of archive film footage from one film. This material contains about 100 shots which make up one-sequence of the film. All the shots are deliberatly separated so that the students have the opportunity to re-edit it in their own way. Of course they will find themselves limited by the possibilities of rearranging the editing continuity because the duration of the shots and the selections have already been made by the director of the film. However, many possibilities for restructuring still

exist, particularly when the smallest change of order can entirely alter the impact and meaning of the whole sequence. When students have finished the editing, the original version of the sequence will be shown so that they can compare it with their results. Films to be shown: Excerpts from POTEMKIN, STRIKE, OCTOBER (Eisenstein), INTOLERANCE (Griffith), OLYMPIA (Riefenstahl), OUR DAILY BREAD (Vidor), NINE VARIATIONS ON A DANCE THEME (Harris), A MOVIE (Conner), ENTR'ACTE (Cla

PROJECT VI: SYMBOLIC ARRANGEMENT OF THE SHOT

The idea behind this project is to show students in what way the cinematic medium can indicate meanings and emotions which are "beyond" the authentic impact of the film image, i.e., to explore the surrealist possibilities of film. Students have to envision a certain situation (with actors) which will have a symbolic meaning on the screen, or shoot some objects which will connote "more" than their own physical appearance. In other words, to compose the shot and to establish the movement within it so that it reveals some "inner" meaning about the subject or the personality. Films to be shown: MESHES OF THE AFTERNOON (Deren), BED (Broughton,), THE RED DESERT (Antonioni), UN CHIEN ANDALOU (Bunuel), THE BLOOD OF A POET (Cocteau), FIREWORKS (Anger), NIEBELUNGEN (Lang), SEVENTH SEAL (Bergman), SUNRISE (Murnau). SHADOWS OF FORGOTTEN ANCESTORS (Parajanov).

PROJECT VII: DYNAMICS OF ABSTRACT FORMS

Although basically the photography of the external world, film can also achieve entirely abstract visual dynamism on the screen, a sort of "optical music" or "visual poetry". In the history of the cinema many painters employed film to express their abstract visions by animated graphic forms or painted elements. Others, mostly still

photographers, used film to dynamize and distort the photographic representation of reality (in the process of shooting or later in editing). Some used black and white leaders, others scratched the surface of the exposed film stock. In all these cases the basic aim is to create a dynamic, kinesthetic abstract composition on the screen.

This project allows students to experiment with all kinds of abstract filmmaking. In practice it seems that two possibilities are most suitable for the equipment we have available: to shoot real objects so as to distort their illusionistic appearance (out-of-focus; glasses and various lenses in front of the objective; fast movement of the camera; extreme close-ups); or to animate some graphic forms or still photographs (slides). Films to be shown: BALLET MECANIQUE (Leger), RETOUR A LA RAISON (Ray), H2O (Steiner), STUDIES (Fishinger), PRELUDE TO DOG STAR MAN (Brakhage), SAMADI, MOMENTUM (Belson), LATE SUPERIMPOSITIONS (Smith), McLaren's ABSTRACT EXPERIMENTS.

PROJECT VIII: FILM ACCOMPANIED BY MUSIC

Most of the exercises proposed so far have been directed toward the exploration of the film image without much concern for sound or music. As will be seen in the films viewed for this project, music can be used to create visual dynamism on the screen, accentuate a moment in the dramatic development of the plot, stimulate specific emotional or atmospheric moods envisioned on the screen, or emphasize the rhythm of abstract images exchanged on the screen. Students may elect either to subordinate the visual continuity to music which has been chosen in advance or to search for a suitable composition after the shooting of THEIR exercise.

A student may use any kind of sound, make his own composition by mixing music and wild (non-synchronous) sound, or experiment with electronic music. But one must always bear in mind whether the film will subordinate image to sound or sound to image. And finally, one should realize through this exercise that in each case sound and image are treated as separate elements to be joined in a harmonic unity. Because the sound will be recorded on tape, it will be possible to project an exercise without sound so that the difference becomes apparent. Films to be shown: FOREST MURMURS, FINGAL'S CAVE (Vorkapich), CORRIDOR (Lawder), LAPIS (James Whitney), RICHTER AND EGGELING FILMS, BLAZES (Breer).

PROJECT IX: SOUND AS COUNTERPOINT TO THE IMAGE

This exercise is an extension of the previous one: The sound (music, wild dialogue, and/or effects) is to be used as a means to "expand" the meaning of the image; 1) often by "contradicting" the visual content; or 2) by introducing a new psychological, intellectual or emotional dimension to the illusion created on the screen. The term "counterpoint" indicates that both image and sound are treated as THE equal components of a musical-optical composition. Eisenstein and Pudovkin developed a specific theory of audio-visual counterpoint, and students may be interested in reading Eisenstein's manifesto (included in "Film Form") before the discussion of Eisenstein's ALEXANDER NEVSKY (which will be screened in connection with this project). In America the first experiments in sight and sound counterpoint were done by Rouben Mamoulian, whose CITY STREETS will also be shown. Films to be shown: ALEXANDER NEVSKY (Eisenstein), CITY STREETS (Mamoulian), FALL (De Witt), UNSERE AFRIKAREISE (Kubelka).

PROJECT X: SOUND FILM-ORGANIC UNITY OF VISUAL AND AUDIAL COMPONENTS

This exercise involves the least explored aspect of modern cinema, and is therefore quite literally the most experimental part of the course. Previous projects showed students how sound can be used as a harmonic accompaniment to the image or as a counterpoint to the visual dynamism on the screen. Now we face the problem of integrating sound with the image not as an additional component, but as an inseparable element of the SOUND-IMAGE, something which the audience will perceive simultaneously as an organic visual-audial unity. It is difficult to cite any theoretical discussions of this filmmaking problem because the cinema in general has not yet reached this kind of unity. But moments of unity are achieved in films from the "cinema verite" school, modern Italian cinema, and American independent filmmakers.

It is important to note that the problem posed in this exercise cannot be solved simply by shooting sync sound. The idea is to penetrate directly into the reality with the objective lens and the microphone. One can give only one piece of advice: Do not mechanically record the sound because it will have the same superficial effect as a mechanical record of the image. The rest is left to the students - to explore a field which will become the cinema of the future. Films to be shown: ECLIPSE (Antonioni), LA PRISE DU POUVOIR PAR LOUIS XIV (Rosselini), HUMAN PYRAMIDE (Rouch), THE CHELSEA GIRLS (Warhol), MOUCHETTE (Bresson), LE JOLI MAI (Marker), HOSPITAL (Weisman).

FINAL PROJECT: STUDENTS' EXPERIMENTAL FILMS

The remainder of the workshop will consist of practical work on the students' final films.

Rushes will be screened and collectively discussed through all

stages of shooting and other phases of the creative process. Simultaneously, ~~introduce basic film training in secondary schools. Thus, the~~ during this period, the books and essays from the required reading will be ~~serious study of the art of filmmaking will be worthy of the~~ intensively studied and discussed, with the particular emphasis on the ~~inter-~~ relationship between theory and the specific practice.

There are two goals in this course; the first is to help students achieve an understanding of the specific and aesthetic capacities of cinema as an art form; the second, to introduce students to the terminology of cinema ~~so that they may~~ articulate the expression of their ideas, emotions, and visions.

The finished movie is not necessarily the ultimate aim of the course; rather, it is the students' active research into specific problems and techniques of the cinematic language that is of prime importance. Thus, the exploration of a particular cinematic device and an investigation of its various modalities would as much constitute a final project for one student as a completed work would for another who might be concerned with the overall composition of his film.

The course structure is such that the students may acquire both practical and theoretical knowledge of cinema as a form of communication and expression. It is this linking of practical filmmaking with theoretical film study that is crucial to effective teaching in cinema, and to that point the following section of this article addresses itself.

III.
RELATING COURSES IN FILMMAKING AND FILM SUTDIES

On the occasion of the 25th anniversary of the Moscow Institute of cinema, professor Lev Kuleshov stated that teaching filmmaking without being cognizant of fundamental cinematic theories demeans film craft to the mere level of an amateur workshop. And the opposite: studying film history and theory without a corresponding experience in the elemental aspects of filmmaking leaves theoretical research without a solid basis, forcing students to plunge into abstraction.

I mention Kuleshov's assertion to use it as a starting point for discussing the problem of relating courses in filmmaking and film studies. As the founder of the Soviet montage school, the earliest theoretician who delineated basic principles of film semiology and the most experienced professor of cinema in the VGIK (All Union State Institute of Cinematography), Kuleshov was concerned with the complicated interaction between film theory and film practice in the process of teaching the medium.

Before further examination of this problem, it is important to distinguish between undergraduate and graduate film programs and to treat them separately, since the relationship between various courses differs at the two levels of study.

First, I want to analyze the undergraduate program, because it is the most prevalent form of cinema studies in American universities. It is also the most unstructured program as far as the methodology

of teaching is concerned.

Filmmaking in a majority of colleges is exactly the workshop atmosphere that Kuleshov disdained; while classes in film studies amount to weekly film screenings -- meaning little more than entertainment. To understand what this means within the educational structure, one may compare cinema studies to other disciplines, or to extra curricular activities. Most colleges have well organized literary clubs where students meet to discuss poetry or prose; but no one includes this sort of activity, no matter how beneficiary, into the academic curriculum. For concillatory and political reasons, unstructured discussion of film is an accepted form of teaching film history and theory on the university level, just as amateurish filmmaking workshops are considered a method of teaching the craft and art of cinema in many colleges. We are all aware of the objective arguments in support of such an anti-academic attitude and tolerance, but we must also consider alternatives to this situation which pervades contemporary universities.

It is obvious that an undergraduate film program must incorporate both filmmaking and film studies, sometimes in a single course. In this situation, the teacher must possess significant knowledge of both filmmaking and film history/theory in order to introduce students simultaneously to the two aspects of the medium, and to constantly demonstrate their interrelationship. Depending on preference and background, the instructor may put the emphasis on film production by using theoretical analysis to explain the function of various shooting techniques and the nature of the cinematic expression; or, he may put emphasis on theory and history by utilizing practical exercises to demonstrate different styles, genres, trends, movements, and methods.

Unfortunately, most filmmaking courses in colleges consist of superficially structured workshop projects limited to teach students how to handle the camera after which they are sent out to shoot whatever they want. When they return, the teacher offers little supervision and only approves or disapproves the final version of the film. It is as if students who had no knowledge of grammar or of syntax were required to compose a poem, essay, or drama. The results of this process are personal films, spontaneous experiments unobliged exercises which may expose a rarely talented film poet, but have nothing in common with the serious teaching of filmmaking and the scholarly exploration of the creative capacities of the medium.

Spontaneous poets have always existed in all of the arts, but a university curriculum cannot be conceived with the intention of avoiding scholarly exploration of the creative process or the theoretical analysis of an artistic achievement. I hope everybody agree that such programs cannot be identified with the academic curricula; rather, they must be qualified as extra curricular activities, that are [redacted] given the [redacted] of scholarly projects.

Similarly, film history courses [redacted] consist of screenings followed by open discussions, [redacted] focused on thematic and contextual interpretation of the plot and characters. That is the same practice of literary clubs, except that most students have a broad backgrounds in literature, so that the discussion in literary clubs is often superior to film history courses where students analyze the script and dramatic components of the film while totally ignorant of cinematic values. It is painful, even sad, to attend some of these quasi-film history courses and listen to the discussion which displays a complete lack of cinematic consciousness in both students and teacher. More

disturbing is the fact that the teachers, being trained in other fields (mainly literature, painting or theatre) stimulate students to appreciate only the most conventional forms of cinematic expression, or impose on them the concept that cinema is only a transmitter of theatre and literature or that cinema is animated painting.

Although this article is not aimed at discussing the problem of improving the knowledge of teachers who have not sufficient training in cinema, it is relevant to state that this is one of the crucial factors in the planning of film courses and raising them to the level of other academic disciplines. I shall return to this problem later.

On the undergraduate level of teaching cinema, it is absolutely essential to interrelate courses in filmmaking and film studies whenever they are taught. This can be achieved in the following manner, in case a department has the opportunity to offer two courses.

For example, the first course might be focused on filmmaking and titled:

BASIC PRINCIPLES OF COMPOSING A FILM

The goal of this course is to demonstrate the fundamental elements of the filmic structure by designing a number of practical exercises with the teacher's constant guidance before, during and after the actual shooting and editing of material.

The second course might be focused on film appreciation and titled:

THE EVOLUTION OF CINEMATIC EXPRESSION

The aim of this course is to explain the theoretical aspects of the cinematic expression and trace various stages through which the cinematic language evolved. The elaboration of the material - logically must first be articulated verbally and then followed by the close ana-

lysis of specific sequences on an analyst projector, by selected slides and more importantly, by permitting students to examine the very process of cinematic creating. This may be achieved in various manners, one of which is to ask students to reedit a sequence from a classic film.

To my view, these two courses are indispensible in any college that intends to treat cinema seriously. The best way of accomplishing the interrelationship between practice and theory, would be to have these two aspects studied in two separate courses by teachers who would keep close contact so that one who is expert in film history/theory can help another one who teaches filmmaking; and vice-versa. In cases where these two courses are taught by the same person, it would be ideal if he understood both aspects of the cinematic medium. I deliberately use the word understand to indicate that for educational purposes it is not necessary for a teacher to be a renown filmmaker. But if a teacher is a filmmaker, to function adequately in that role, he or she must be familiar with the basic concepts of general film theory and the evolution of cinematic language.

On the other hand, if a teacher's sole training is in another discipline and he or she decides to teach cinema, it seems that this motivation, no matter how passionate, is not a substitute for rigorous study. Although these teachers have had experience in making personal, educational or narrative films and are skillful in thematically discussing movies, they are limited by the concept that cinema is an extension of other arts and other disciplines, and thus are incapable of interrelating film practicum and film theory and history, because they have not sufficient knowledge of either one. Since this interrelationship is the pivotal issue in the successful teaching of cinema, then the problem of film

teachers with other backgrounds has to be considered. The only way to resolve this problem, I think, is to organize a year of specifically structured courses for such teachers. The summer seminars, conceived as additional courses for students prove unsatisfactory for the teachers who want to acquire enough knowledge for teaching various aspects of the medium. This proves to be particularly true today when -- according to the April issue of OUTTAKES -- "throughout the United States, in elementary schools, junior highs, high schools, colleges and universities, thousands of teachers undergo the startling transformation, daily -- from the mild-mannered English teachers... to the media educators." Although this transformation is in the process of realization, the media educator is still considered a "secret identity to be disguised under some other, more conventional educational cloak."

I emphasize THAT the most important issue IN TEACHING CINEMA is — PROFESSIONALISM. FOR, wherever we go, students express three basic complaints: a) filmmaking teachers do not know enough about film theory and the evolution of the cinematic language, b) film history teachers have never held celluloid or made a splice and c) some teachers of film analysis do not know either of the two and treat films as visual recordings of a drama, novel, theatre, historic event, or painting.

Presently, there exist two extremes in teaching film appreciation: either the method of teaching is subordinated to the literary concept, or to the idea that cinema is an extension of fine arts. To avoid this dichotomy it does not mean that a teacher must mix these two or the many other methods of approaching works of cinema. It would be a mechanical method. The best direction towards a solution of this

problem seems to be in subordinating the method of teaching film to cinema itself. This is not construed to mean that teaching cinema has to be "incapsulated" into the purist study of formal cinematic devices. It simply means that, logically, cinematic qualities are the most important elements of a film. Only if a film conveys its content -- be it literary or social -- in a cinematic way, it can be labeled as a genuine achievement of this medium. Only when a film expresses its message cinematically, the message will have its full impact. Only if a teacher knows and feels what the real kinesthetic values are, can he draw the intrinsic relationship between them and other (extra-cinematic) components which this medium incorporates in a specific way. Thus the demand that teachers of film appreciation possess the knowledge of cinematic specifics is equivalent to the demand that teachers of literature know the specifics of prosody, or teachers of fine arts know the specifics of various styles in painting.

The problems of relating courses in filmmaking and film studies on the graduate level is even more complex due to the specialization of the teachers. The separation between history and theory and filmmaking in graduate schools is often so complete that some cinema study departments do not permit their students to take a course in filmmaking, or simply it is not included in the program. For this reason, the graduate students at the Department of Cinema Studies at NYU, insist that a two semester course in basic filmmaking be offered to the graduate students. Both THE students and the faculty of this highly academic program in the theoretical study of cinema realized through experience that a film historian, a film theorist or a film critic must possess a basic knowledge of the practical aspects OF filmmaking. For the subject at issue, it is more useful to talk about

the graduate programs that cover both aspects of this medium. In most universities these two aspects of teaching cinema are covered by the same department. To establish the relationship between courses in filmmaking and film studies on the graduate level, it is necessary to decide, from the inception of such a department, whether it will be predominantly directed toward filmmaking or film history and theory.

Once the policy of a graduate department is decided, all courses have to be conceived around its central interest. A department needs a firm direction which takes into account the interrelationship between the two aspects of cinema. If a department's emphasis is filmmaking then the courses in film history and theory must be taught in a manner that will help future filmmakers understand the evolution of the cinematic language; such courses would involve the various methods of montage in the silent and sound era; the long-take technique, fundamentals of film semiotics; the stylistic features of different genres; the directorial strategies of "auteurs" and so on. Listening to this, one may ask why this is necessary; a great filmmaker need not be aware of what montage signifies, or what is the phenomenological meaning of the film image. The answer is simple: there have been genius painters and writers who never attended any shool or academy. But, universities do not produce artists. Rather, they offer knowledge about various fields of science, art and communication. And young people do not go to college with the exclusive intention to publish novels, or to have a retrospective at the Anthology Film Archives.

In contrast to a graduate department that emphasizes filmmaking, a graduate department concentrating on the historic and theoretical study of the cinematic medium, must provide its students with the opportunity to investigate the structure of specific films, and even

more than that: to experience the creative procedure of making and producing a film. Such a program should give ample opportunity in practical cinematic experience, that is, to shoot a sequence using various lighting devices, to connect shots in order to create the " V " effect (overlapping), to avoid cuts by the use of "plan-sequence" to synchronize the movement of the actors with the movement of the camera, to use sound as the metaphoric comment on the image. Thus, theory will be fused with practice, which is the only appropriate method of teaching film appreciation.

Only by focusing on the intrinsic relationship between practice and theory can a graduate department in cinema serve its purpose regardless of its basic inclination toward filmmaking or film history. The emphasis on one or another aspect of cinema must be clearly designed and kept in mind while structuring courses. For this emphasis will also influence other extra-cinematic courses -- such as literature, theatre, psychology, sociology, music, fine arts, photography, anthropology, philosophy, semiology video and television -- the courses which must be included into the serious cinema program to suit its purpose and to integrate cinema into the general humanistic curriculum.

As an appendix to this article there is a general outline of film study courses conceived in close relation to filmmaking courses, offered on the undergraduate and graduate level.

Appendix

A GENERAL SCHEME OF FILM APPRECIATION COURSES (HISTORY/THEORY/CRITICSM)

CONCEIVED IN RELATION TO FILMMAKING COURSES

UNDERGRADUATE LEVEL (WITHOUT CONCENTRATION IN CINEMA)

A full year course in Film History (Silent and Sound era) for all students at the University, possibly with section-analyses.

UNDERGRADUATE LEVEL (WITH CONCENTRATION IN FILMMAKING)

Two one semester courses in the Evolution of Cinematic Expression (film language)

UNDERGRADUATE LEVEL (WITH CONCENTRATION IN CINEMATIC STUDIES)

One half-year course in The Silent Cinema And Its Theory (with section-analyses)

One full-year course in The Sound Cinema And Its Theory (with section-analyses.)

GRADUATE LEVEL (WITH CONCENTRATION IN FILMMAKING)

Three one semester courses in Various Aspects of Cinematic Expression (Specifics of Film Dramaturgy, Forms of Film Editing, Film Semiology, Principles of Acting, Theory of Sync-Sound, Evolution of Film Genres)

GRADUATE LEVEL (WITH CONCENTRATION IN FILM STUDIES)

Eight (or more) one semester courses in various Aspects of Film History and Theory.
(Styles of specific filmmakers, genres, trends, semiology, sociology, criticism, formal analysis, language, aesthetics, evolution of film production, composition, phenomenology narrative, structural analysis of a film, film and other art forms)